with UNITED ARTISTS

AROUND THE WORLD

KEEPING SALES OFFICES ALL OVER THE WORLD IN TOUCH WITH UNITED ARTISTS ACTIVITIES

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WHAT ARE YOU WORTH?

It makes no difference how much money you've got - you are worth about ninety-eight cents!

In drug store value!

My authority for this statement is a prominent physician who said not so long ago, "A man's body in its basic elements contains enough lime to whitewash a fair-sized hen coop, sugar enough to fill a small shaker, iron enough to make a tenpenny nail, and some water."

But -

Put life and spirit and imagination into that same body and you get a man whose worth to society may run into millions of dollars!

You can't change your drug store value - that's fixed!

You <u>can</u> change your worth to United Artists - that's entirely up to yourself!

<u>Your future is in your own hands!</u>

Arthur W. Kelly
Vice-President & Treasurer

TORRENT OF EXPLOITATION SWEEPS

"RAIN" INTO RIVOLI ON BROADWAY

.....

Film Also Sensation in San Francisco

.....

A smashing campaign which attracted the eye and ear of every potential picturegoer in New York swept "Rain" into the Rivoli Theatre on October 12 and to the biggest opening that house has had in two years.

That the West agrees with the East regarding the merits of this Lewis Milestone production starring Joan Crawford is evidenced by the following wire received at Home Office on October 13 from the manager of the United Artists Theatre in San Francisco:

"RAIN is one of biggest sensations San Francisco has ever known. Crowds today stood four deep for three blocks around theatre. Police aid necessary to keep order and facilitate traffic. Crowds easily as great as when house first opened with Chaplin's CITY LIGHTS which holds record for San Francisco for all time. Lineup all day biggest in history of theatre."

In New York, the exploitation campaign included an important tieup with Cosmopolitan Magazine, whereby 300 Cosmopolitan and New York Journal trucks were bannered with huge posters. In addition, 1000 newsstands carried smaller posters.

One hundred thousand tabloid newspapers (a sample of which has been sent to all foreign offices) were distributed from house to house and through department stores.

Fifty window displays up and down Broadway featured the book tieup on "Rain", special edition published by Grosset & Dunlap.

Local subway stations were plastered with one-sheets.

A tieup with Phillips Dental Magnesia netted 1,100 window displays throughout the city.

Russek's, one of New York's most fashionable women apparel stores on Fifth Avenue, featured a fashion display dedicated to Joan Crawford in "Rain", and advertised it in the newspapers.

On two nights, over a radio coast-to-coast broadcast, Abe Lyman, nationally known band leader, featured the evolution of "rain" songs, and specifically mentioned the opening of the picture at the Rivoli.

THE UMBRELLA STUNT!

The day before "Rain" opened in New York, Hal Horne, United Artists director of advertising and publicity, sent every newspaper and tradepaper critic an umbrella, with a little card attached, reading: "Don't forget we're having RAIN at the Rivoli. Cordially, Hal Horne (The Under-Cover Man)". It's a good stunt, and you don't have to send real umbrellas. Toy ones will do just as well.

ELISSA LANDI TO PLAY OPPOSITE COLMAN IN "THE MASQUERADER"

Elissa Landi will play opposite Ronald Colman in Samuel Goldwyn's picturization of the famous dual personality thriller, "The Masquerader." Richard Wallace will direct. The picture, contrasting drunkenness and sobriety in its leading male role pretty much the same way that "Dr. Jekyll and Mr. Hyde" did drugs, is being adapted by Howard Estabrook from the play by John Hunter Booth. Miss Landi, who has been a personal friend of Mr. Colman's for a number of years, is under contract to Fox, by whose courtesy she was loaned to Mr. Goldwyn. "The Masquerader" is scheduled to go into production in about two weeks, following Colman's return from a fishing trip down the Mexican Coast.

A NON-KOSHER GAG!

The industry is still laughing over the news that the "Rain" company ate two of the pigs which were used as atmosphere in early scenes. The question naturally arises, if Hollywood begins to eat its actors as soon as they outlive their usefulness, what will happen to the business?

FRANKLIN'S BULLFIGHT EXHIBITION

CLIMAXES "THE KID FROM SPAIN"

Sidney Franklin, the New York lad who went to Spain several years ago and became one of the six great matadors of the world, has finished his show for "The Kid From Spain."

In the Eddie Cantor picture Franklin gave an exhibition of bullfighting as a part of the climax to the big screen musical comedy. It was the last scene to be filmed and marked the completion of the production.

Not since Fremont descended on Monterey and banned the sport has California seen such an exhibition of courage, skill and grace as Franklin gave behind the barricaded gates of the big arena set. Charlie Chaplin, Harpo Marx, Douglas Fairbanks, Jr., Robert Montgomery and James Cagney were among those to see the fight from the turret-like camera booth on the floor of the arena.

A thousand aficionados (fans, maybe) filled the saucer-like sides of the arena. A brass band of 40 pieces played the stirring music of the procession as the advance riders and heralds entered the arena on the handsomest and most spirited horses that Sam Goldwyn could find in California.

Then came the glittering procession of the fighting men, the proud matadors in their heavy, tight-fitting gold-embroidered uniforms, their brightly colored capes as slings over their arms, and after them, the banderilleros and the mounted picadors, with Eddie Cantor in their wake. They marched directly to the President's box, saluted, and disbanded to leave only Franklin in the arena as the first of the fiery black Miura bulls charged into the ring. Four followed, one by one.

Elaborate advance signals had been worked out to indicate to the thousand extras the proper time to applaud. The signals proved unnecessary; the problem became one of silencing them.

And so "The Kid From Spain" is finished and is awaiting its preview before being shipped East for its world premiere in New York in November.

* *
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* Exhibitors who want to make their business *
* better should go after better business *
* with advertising. *
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* *

"SCARFACE" IN PARIS!

From France, via the New York Times' Paris correspondent, comes interesting news of Howard Hughes' production of "Scarface". Says the reporter: "SCARFACE has aroused a chorus of praise louder than that accorded any American picture of the year in Paris, and though the language is foreign it is attracting far more Frenchmen than Americans or Britishers".

JOLSON'S FUTURE PLANS INCLUDE WORK IN RADIO, THEATRE, FILMS

Al Jolson paid New York a flying visit on October 13 to sign contracts with radio and theatrical interests for a series of broadcasts and personal appearances in the East, both to start about the middle of next month after he has completed production on "Happy Go Lucky," his United Artists film. The work is expected to keep Al hopping for the greater part of the winter, most of the broadcasts originating from the city he happens to be in at the moment. Following his personal appearances he will return to Hollywood and will then probably make a second picture for this season's United Artists release. In fact, Joseph M. Schenck, president of U.A., is said to be urging Al to make two more pictures this season.

IT WOULD BE A LANDSLIDE!

Politically speaking, if audiences the world over were given an opportunity to vote for the most popular short subjects on the screen today, an overwhelming majority of them would cast their ballots for Walt Disney's Mickey Mouse and Silly Symphonies.

GREAT BRITAIN'S GREAT CAMPAIGN

ON MICKEY MOUSE'S BIRTHDAY

Three cheers for Maurice Silverstone's up-and-at-'em organization in Great Britain, and a hearty salute to Robb Lawson, ace of United Artists publicists, for the grand and glorious campaign on Mickey Mouse's birthday in that territory.

Thanks to Robb's energetic efforts, October 1, from now on, will have a special significance for millions of Englishmen. And although British school children may never be compelled to memorize that historic date, it is safe to assume they will never forget that it is the birthday of Mickey Mouse - not after the volume of publicity that blanketed the United Kingdom from one end of the tight little isle to the other.

We cannot emphasize too strongly that a world of credit is due Robb Lawson, for, in common with our other foreign offices, he was advised of the event so late that he had precious little time to publicize the birthday in advance.

But he did it! And how! A raft of newspaper clippings testifies to the generous space accorded the announcement of Mickey's birthday in Great Britain. Moreover, several editors used Mickey's birthday as the basis of humorous cartoons, tying in the local political situation very neatly.

And here are some of the other stunts Robb arranged. Although radio broadcasting is controlled by the government and advertising is strictly barred, he succeeded in having the National Broadcasting Orchestra play and sing the Mickey Mouse song on October 1, preceded by an announcement that the song was composed "in honor of the fourth birthday of the famous film star, Mickey Mouse." An estimated audience of ten million listened in.

Through an arrangement with the British publishers of the song, Chappell & Co., scores of dance hall orchestras played it again and again. In London, the biggest dance hall, the Locarno, featured its orchestra in Mickey Mouse costumes and boomed a special Mickey Mouse Dance Contest, with prizes for the best imitations of Mickey and Minnie dancing.

Window displays of various Mickey Mouse merchandise were arranged in approximately 2,500 stores throughout the United Kingdom. Special birthday window streamers carried tieup copy.

All in all, it was a magnificent campaign, carefully planned, speedily set in motion, and efficiently carried through.

Comments on RAIN by Bide Dudley, Motion Picture Critic of Radio Station WMCA New York City

"RAIN" has arrived and "RAIN" has conquered. This long heralded United Artists sound version of the famous Somerset Maugham story of Sadie Thompson, began an engagement at the Rivoli yesterday (Wednesday) at 9:30 a.m. and that theatre at 49th Street and Broadway was literally jammed to the doors all day and until late at night. I, myself, had to stand up to see the picture, but I was well repaid. "RAIN" with Joan Crawford as Sadie, is truly an achievement in film-making that stands out as a triumph.

Miss Crawford, borrowed by Joseph M. Schenck from Metro-Goldwyn-Mayer, gives great performance as Sadie Thompson. Seen at first as the hard adventuress who doesn't care what she does or what happens, she makes the transformation to the religiously inspired, meek, repentant girl admirably-- becoming very appealing -- and then she changes back to her old devil-may-care self with the ease that characterizes the experienced and talented actress.

Walter Huston, as Alfred Davidson, the reformer who loses his own soul and his life, makes the role decidedly impressive and William Bill Gargan, as Sergeant O'Hara, is just the lad for the role. When Sadie decides to go away with him, you're mighty glad of it. Guy Kibbee as Joe Horn, keeper of the tavern at Pago Pago, lends excellent aid with a thoroughly pleasing performance. Walter Catlett, Beulah Bondi, Matt Moore, Ben Hendricks and others round out a well-chosen cast.

Lewis Milestone has turned out a great picture in "RAIN", but that is a habit Mr. Milestone has. On this one he spent a total of two million dollars and he has made a two million dollar picture.

The premiere of "RAIN" at the Rivoli introduces the recently developed wide-range recording system. Its effect is much the same as that which would result if the musical scale were increased an octave. It is a great improvement.

Don't fail to see Joan Crawford in "RAIN". If you do you'll miss a great picture.

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